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REMEYI, THE VIOLINIST.

The noted violinist, Edouard Remenyi, sat at a table in the Hotel Martin recently, surrounded by a number of friends eager to hear him relate some interesting reminiscences of his professional career which the *Times* published in its Sunday issue. His knowledge of things and people is remarkable and his memory phenomenal. Remenyi said:

"When I first came to New York—it was in 1851—I was an exile. At that time the people of this country knew such enthusiasm for Kossuth and the Hungarian cause as you of to-day can never know for anything—not even for yourselves. Oh! the memory of those times makes the heart beat. It makes the heart warm. Citizens of the town came down to the ships to welcome the exiles and to provide for them. They were taken into the New York families when they landed. It so happened that I became the guest of John Keeze Bailey, a Knickerbocker. In that family Washington was spoken of as familiarly by the mother and older members as we at this table would speak of each other.

"I was a young boy of seventeen. The name of Washington by us at home was worshipped. What then did it mean to me to be a member of a household where his past visits were spoken of, his words quoted trivially, as would be the expressions of any intimate friend! Ah! It seems that I could almost touch the hem of the garment of the hero worshipped of Hungary! That was in the days when the Baileys lived at 9 Sixteenth street, Union Square. They had come there from their former home in Wall street, next to the Treasury Building, where they had kept two cows, and used to rejoice when the season came for them to migrate to their country-seat—at Twenty-seventh street. John Keeze Bailey's father had given Union Square to the city in order to enhance the value of his property in Sixteenth street, which was hopelessly far from town. It was along about then that the City Hall was built and finished up behind with stone, because it was so far up-town that nobody would ever build far enough up to get a view of the back. Such hospitality as this city gave to the Hungarians then was never known before.

"Well I remember an early appearance in America. Wilhelmj was here, too. There was a monster charity concert given for the Hungarian sufferers from a terrible inundation. There was \$25,000 realized through that concert by collections and all. Henry Ward Beecher opened the concert with a prayer and a speech. Wilhelmj and I played a duet. Afterward some enthusiastic Hungarian rushed up to me, threw his arms about me, and kissed my cheek. Beecher was with me. I wiped my cheek, and Mr. Beecher said: 'You wipe away that kiss? Ah! I remember a kiss from a Hungarian that still burns on my cheek to-night. A kiss of Louis Kossuth!'"

Some one at the table asked him to tell them of the great people he had known.

"It has been my good fortune to know many great men; great men of whom I learned with intense delight how to feel proud of genuine humbleness. One must feel this if he knows the ways of great men. Whom shall I talk of? I have loved nearly all of them that I knew most intimately.

"The great standard-bearer, Wagner? I will tell you of his first audience that listened to 'The Meistersinger.' He and I were together in Pinzing in 1864, when he composed that. One morning, just as day broke, Wagner burst into my room. I was awakened from a sound sleep. He was in a frenzy. He shouted, 'Come! come!' In my night clothes I ran after him to the music-room, and there, just at day dawn, in the most abominable voice that ever was heard, to the most abominable accompaniment that ever was played, Wagner sang for the first time, to a solitary man, in his night-gown, his just-finished 'Hans Sachs's Schusterlied' from 'The Meistersinger.' A wonderful song, fearfully and wonderfully sung! But then Shakspeare was a bad actor!"

"What about the musicians of to-day?"

"You mean Ysaye! Paderewski! What musicians shall criticise them? We will leave that to those who know less about music than we do. It won't hurt their consciences. One week I played in Denver, and was to be followed by Ysaye. The night I was leaving town I had an appreciative audience. After I had told them that we must stop or not go home till morning, they were still playfully inclined, so I said, 'Wait until week after next, when Ysaye will be with you! Then you will be justified in splitting your gloves and staying out all night.' The next week this was used in Ysaye advertisements. Ah! it is pleasant to have the world believe in you more than you believe in yourself.

"But the quietest, most courteous of fellows—a man of distinguished suavity—Paderewski is the man. One night in Chicago, Theodore Thomas said to him: 'Paderewski, did you meet Joseffy?'"

"No; he hadn't.

"Well," Thomas said, 'if you want to know great playing you must hear Joseffy play Brahms's concerto.' Paderewski said never a word. An hour later he sent a telegram of three hundred words to Joseffy. He repeated what Thomas had said to him,

and said he must know Joseffy the moment of his return. The first thing he did upon his return was to hear Joseffy play Brahms's concerto. Thompson's technic is simply tremendous. What musician shall criticise these men?"

The coffee was cold. The room had long since been deserted, save for Remenyi and his friends, when they one by one said good-night to the man full of years and splendid achievements.

Four autograph pieces of music by Mozart were sold for \$518 in London recently; Beethoven's autograph "Three Songs of Goethe," 1810, for \$185; a quartet by Spohr for \$40; a fragment of a trio by Schubert for \$52, the price also paid for two polonaises by Chopin.

Beethoven is said to have found the idea for the scherzo of his ninth symphony in the chatter of the sparrows. Weber got the inspiration for the march in "Oberon" by seeing the chairs in a beer garden piled on top of one another. Haydn sat down and thought quietly when he wished to compose; but a ring given to him by Frederick the Great was indispensable at such times in his estimation. Without it, his thoughts could not unfold properly. Gluck needed fresh air, sunlight and champagne to unlock his musical ideas. Mozart wrote his E flat major trio for piano, clarinet and viola in a bowling alley, during a lively game of ninepins. Schubert wrote the sketches of most of his songs in an inn surrounded by merry-makers. Goldmark is said to have been impressed with the song of a lark at Carlsbad and wove it into the singular call of Astaroth in the second act of "Queen of Sheba."

According to the Paris correspondent of the *London Truth*, Réjane cannot make the Americans out. They show, she says, no feeling as spectators. "One sees lines of eyes fixed on one, but one has no idea of what passes in the brains behind them. If the actress has pleased, heaps of flowers are left next day at her hotel—by ladies. The American man is too devoted to business 'to run around complimenting actresses, like the French.' Ladies' admiration only counts when the actress is a person of honorable life. If the ladies stood aloof the star would cease to attract. The ladies get up subscriptions to present souvenirs. They give theatrical matinees and soirees, theatrical readings, receptions, and talk-lectures, only attended by themselves. The American man is specialized in business, and the lady is the arbitress of taste, the soul of refinement, the mainspring of all sorts of movements. Mme. Réjane fancied herself in an Eleusinian country out West. Men found time to go in the evening to the play, but were too tired to find pleasure in what cost each moment a mental effort to understand."

Here is a reminiscence of Montecatini, the pretty watering-place near Florence. All the bilious and overworked people in Italy (they are not many) go and drink of its waters and perspire in its grottoes, says "Cosmopolite" in *Town Topics*.

Giuseppe Verdi, the old maestro, never misses a season. The great man is of a surly and taciturn disposition, and, following his express desire, he is left quite to himself, to come and go through the halls of the Stabilminto, a gaunt gray figure, unnoticed and unsaluted even by the few he calls his friends.

Outside, at the farthest end of the garden, stands the stage of the Caffè Nuovo, where the artists perform to those less bilious of the patients who are willing to listen to them.

Nidia Romani, an *excentrique*, who had been consumptive a year, was singing out her last bit of lung to this apathetic audience and kicking poorly padded legs about in a shaky attempt to provoke hilarity or approval, when down the well-lit avenue leading to the theatre, Verdi, great and solemn, appeared. He was leaning on the arm of Boito, his librettist and the composer of "Mefistofele."

Poor husky Nidia stopped singing. Then she suddenly bent down and spoke hurriedly to the *chef d'orchestre*. He, at first, seemed to make some protest or opposition, but finally he gave the word to his musicians and they struck a full chord of A minor. Then softly, very softly, they played the accompaniment to Verdi's aria from "Traviata."

Addio, del passato. . . .

And Nidia sang.

In her pink silk tights with her short gauze skirts all ruffled up behind her, she stood there, a grotesque and pathetic figure, singing the saddest aria that has ever been written, that addio of the dying courtesan, before singing which Patti still makes the sign of the cross.

Stock still in the middle of the path stood the old composer, looking at her, grim and stern.

There was no applause when she ended. But Verdi went forward slowly, right up to the very stage, stretched out his hand to her and said, "Grazie."

Ask your friends and neighbors to subscribe for KUNKEL'S MUSICAL REVIEW.

CITY NOTES.

I. L. Schoen, the prominent violinist and director of Schoen's orchestra, has accessible music rooms at 3600 Olive Street, where he receives pupils in violin and musical theory. Mr. Schoen is a favorite with the public and has established a high reputation throughout the country as a soloist and teacher. Mr. Schoen's superb orchestra is open to engagements. Its repertory includes the most popular American and European musical novelties.

Mrs. L. Wray Garey-Drake, the pianist and teacher, has returned after an enjoyable vacation and resumed teaching. Mrs. Garey-Drake's pupils have a progressive and conscientious teacher.

Eugenie Williamson, B. E., teacher of elocution and diction, will begin a very auspicious season. Miss Williamson has many pupils from the adjoining States; she is a thorough and conscientious teacher, and the work of her pupils justify the popularity she enjoys. Miss Williamson receives pupils at her address 2837 Morgan Street.

George C. Vieh, the well known pianist and teacher, 2001 California Ave., is kept quite busy. Mr. Vieh is ambitious for high laurels in the musical world and works accordingly.

Mrs. Regina M. Carlin, supervisor of music in the public schools, spent the summer traveling. Mrs. Carlin is doing commendable work in her profession.

Miss Carrie Vollmar, the well known pianist and teacher, is an indefatigable worker, and eminently successful. Miss Vollmar's pupils are often heard in recitals, and evidence the best training.

Mrs. S. K. Haines, the teacher of vocal music, in a comparatively short time has built up a large and successful class of pupils. Mrs. Haines has a magnificent vocal studio at 2½ Vista Building, Grand and Franklin Aves.

Louis Hammerstein, the pianist and organist, has returned from the Ohio Normal School at Uhrichsville, O., where he taught and gave recitals with great success.

Edward Perkins Perry, the public reader and teacher of elocution and dramatic action, has returned from the East where he attended a convention in the interest of his profession. Mr. Perry, whose reputation extends throughout the country, teaches at the Washington University and other leading institutions. He will accept a limited number of private pupils and may be addressed at Washington University.

Miss Lizzie Parsons, of 1405½ N. Grand Ave., ranks among the leading teachers of the piano; her pupils evidence her careful work.

Mrs. Louis A. Peebles, the prominent soprano and teacher of the art of singing, has had a most successful season. Mrs. Peebles is devoting herself to teaching and is eminently qualified for her work, having been graduated under the very best masters in both vocal and instrumental music. The high success Mrs. Peebles' pupils have met in their professional career is ample evidence of her magnificent method of teaching.

F. E. Harrington, 1408 Pine Street, is one of the most successful and popular teachers of mandolin and guitar in the city. Mr. Harrington accepts engagements for receptions, concerts, etc., furnishing any number of players.

Miss Mae A. Sherry, the popular teacher of piano, receives pupils at her address, 724 N. Garrison Ave. Miss Sherry gives many charming recitals during the season.

Miss Christine M. Nohl, the talented pianist and teacher, is meeting with commendable success. Miss Nohl is also teacher of the intermediate department for Mrs. Strong-Stevenson. Miss Nohl receives pupils at her address, 1413 Dodier Street.

Miss Marie Kern receives pupils in vocal music at her address, 912 Garrison Ave. Miss Kern is a graduate of Dresden Conservatory of Music and well qualified for her work. Miss Kern accepts concert and church choir engagements.

Miss Clara Stubblefield, the prominent pianist and teacher, is located at 3932 Page Ave. Miss Stubblefield fills many concert engagements as soloist and accompanist, and ranks among the finest teachers of the piano.

Miss Eugenie Dussuchal, supervisor of music in the public schools, and alto to Temple Israel, has returned after an enjoyable vacation. Miss Dussuchal is very much interested in her professional work.

P. Robert Klute, director of the Vienna Conservatory of Music, 3019 Easton Ave., will receive pupils' applications at the above address. Mr. Klute has engaged the most competent teachers in the different departments.

Miss Cora J. Fish who played with such splendid success at Mrs. Nellie Strong-Stevenson's last piano recital receives pupils at her address, 3128 School Street. Miss Fish has received special training for her work and is a most excellent teacher.

ABSOLUTE PITCH.

The question why some one member of a family comes into the world gifted with the peculiar memory which enables the possessor to identify a note or a key in a moment, when other members of the same family have no vestige of the faculty in question, says *Musical News*, does not seem to excite the interest and curiosity which the subject deserves.

Transmission from ancestor to descendant seems to have nothing to do with it as far as the observation of the writer goes; and in respect of this isolation, the matter seems to resemble the somewhat analogous case of phenomenal power of calculation. But here the analogy ceases, for the innate diapason or identification of notes and key color is not accompanied, as in the case of abnormal arithmetical power, with sterility in other branches of science. About 25 per cent., it is stated, of the pupils admitted to the Royal Academy are gifted with a sense of pitch: a statistic which implies that the quality in question is rare as compared with the whole community. The possession of the faculty in question sometimes accompanies both fertile invention and executive facility, is sometimes found in connection with one or the other of these qualities alone, and sometimes without either of them in any marked degree.

The late Herr von Rubinstein told the writer that he could not conceive a highly developed musical organization side by side with a difficulty in distinguishing keys, and expressed surprise on being told that a composer like Adolph Adam, or the English glee composer, Horsley, could not distinguish between a given note and another a fourth above or below it unless a starting point were given. Moreover, many instances of living or recent musicians can be given to show how independent this kind of musical memory is of other gifts. The mention of a few names will also show how little bearing the innate diapason has upon either executive or inventive facility, though, as above stated, the combination is often found in the same brain. The late Sir William Cusins was gifted with an acute sense of pitch. This did not seem, however, to render his method of composition independent of the assistance of a keyed instrument when scoring, for he was perpetually trying over on the piano passages (which he had previously transcribed in score) in order to judge of their effect. It seems impossible, however, not to associate his fine sense of pitch with his well known safety as a conductor. On the other hand, Herr Trenkler, one of the first conductors in Saxony, is much less conspicuously endowed with a sense of pitch, yet his power of *hearing with his eyes*, that is to say, of judging of the effect of a written score without any resort to an instrument, was far greater than that of Sir William Cusins, and was indeed remarkable even among experienced conductors. Another case is known to the writer, of an English musician educated in Germany who holds a high position as a conductor, and being an admirable composer, has a fine ear in the sense of being wholly independent of an instrument as an aid to transcription; yet this thoroughly fine artist is wholly unable to sound a given note unless with a starting point.

In some cases a very keen feeling of tonality is a positive disadvantage. This was the case when that eminent French contralto, Madame Richard, was singing in Meyerbeer's "Le Prophète" a year or two ago at Covent Garden. Accustomed to her French pitch, and having it thoroughly fixed in her brain, she had so much difficulty in forgetting what the notes were according to her experience, and in adapting herself to the altered diapason, that she sang horribly out of tune, or in other words *too correctly* from another point of view. Cases like this are not very uncommon.

But whether the possession of a fine sense of pitch is an unmixed advantage or not, the practical question still arises, and it is one which the writer, after giving the subject a great deal of consideration, has never been able to solve, whether the diapason can be acquired by study. Children and babies have it in some cases independent of education, and this would lead to the impression that the quality is essentially innate or nothing; but the writer has known cases, emanating from a particular musical academy in France, where pupils who satisfy very severe tests in this respect had, according to their own testimony, been tried and found wanting before they followed the course of education in question. In the cases where the writer has been convinced with tolerable certainty that the ear has been educated artificially up to a sense of pitch, the result has been more commonly a power of identifying individual notes rather than feeling for key color.

An observation which ought not to be omitted for the comfort of those hardly-treated musicians who are apt to reproach dame Nature for having left them destitute of a stereotyped diapason, is that persons who have it are by no means the quickest at detecting shades of difference in the pitch of different instruments as compared with one another. The innate diapason quality seems limited to the power

of evolving a given note from internal consciousness without any external assistance to recollection. The writer has often seen cases where persons incapable of starting a given note for themselves beat the absolute pitchists hollow in detecting the difference in pitch of two pianofortes. *C'est le premier pas qui coute!* Able pianoforte tuners are frequently without a diapason in the brain, and this is hardly a less substantial consolation than the instances given above of Adolph Adam and others.

VOCALISTS vs. INSTRUMENTALISTS.

The intelligence of vocalists of eminence is undeniably greater, as a rule, than that of instrumentalists of high standing, says the *Chicago Tribune*. To attribute the success of the former alone to the superior powers of a voice as a method of appeal is a decided mistake. The public singer of note is, as a rule, quick, alert and polished, if not refined, through association. It is part of the calling of an operatic singer to study the people with whom he or she is thrown. With the portrayal of each role properly studied, and much is demanded from the dramatic side in grand opera to-day, there comes a fuller comprehension of character, a better grasp of human nature, and consequently a clearer comprehension of the world the singer lives in. The imagination is quickened through constant exercise, the degree of magnetism is developed, and the personality is strengthened. That quickness of perception which through hours of lonely application is blunted in the instrumentalist, is frequently the sole source of education with the vocalist. In the prodigious demand made upon the instrumentalists in the matter of technic, a broadening of the mind, even though mainly through association, as frequently the case with singers, is denied. Everything seems lost sight of in the one thing—technic. To attain to it becomes at once the struggle and aim, frequently the sole one. So many hours a day the fingers must be worked in one certain way and so many hours a day in another. If it is neglected, that already accomplished becomes a thing of the past. To stop for a consideration of the fact that heightened intelligence means heightened power in performance requires time. With the instrumentalist time means technic, generally speaking. The fascinating pursuit of the one through the application of the other only too often effaces everything else.

The assertion that the singer is required to study less than the instrumentalist cannot be accepted, at least in the case of the operatic artist. The school of preparation is rigorous. When it is accomplished the work is just begun. There remains the application, the digestion, of things learned. The working out of the infinite detail of a rôle in phrasing and expression vocally, and then in the interpretive side, is a task of arduous thought. It is just that point that holds an advantage equal with the appeal of voice with the vocalist over the instrumentalist. The fingers alone must remain a poor substitute for the mind.

It is not purposed to claim that eminent instrumentalists are unintelligent, but that, as a rule, they are more so than vocalists of the same rank. They fail to develop those powers, eventually stunted, that would bring them a greater and assuredly a better kind of success than that they attain by monotonous devotion to their fingers. That which applies to the eminent applies also, possibly more pointedly, to those in no danger of such distinction. Assuredly technic is a most important factor with the modern instrumentalist, but there is another equally so: the broadening of the mind through association with intelligent people in other professions, the farther removed from their own the better, and a knowledge of the world that is about them and in which matters of more general importance exist than thirds and double sixths. The vocalist of the class mentioned may deserve only a portion of that credit which he eventually gains through his appreciation of existence, but that does not affect his influence on the public that listens to him.

The veteran pianist, Chevalier de Kontski—may he live another century!—is at present in Japan on a concert tour. He has composed a triumphal march in honor of the recent Japanese victories, which he dedicated to the Mikado. He may possibly have named it "Le Reveil du Jap."

Ondricek, one of Europe's greatest violinists, will make his American debut in the first concert of the New York Philharmonic Society, November 16th. The artist will play the Dvorak concerto in A minor, the same composition with which he had such sensational success in the May concert of the London Philharmonic.

Professor Reinecke, who last month entered upon his seventy-second year, will, it is understood, shortly retire from the conductorship of the famous Gewandhaus concerts, which he has held for thirty-five years, his predecessor in the office having been Julius Rietz, who himself succeeded Mendelssohn.

CITY NOTES.

Messrs. Ehling & Conrath, two of the leading pianists, have joined forces, and will open a college of music in September, at 303 North Grand Avenue, northwest corner of Grand and Lindell Boulevard. Messrs. Ehling and Conrath will give special attention to pupils in piano playing, from the very beginning to the most advanced and artistic grades; and to harmony composition, etc. They will have the most able assistants in every department. Messrs. Ehling and Conrath are so well known throughout the musical world that success is assured them.

Mrs. Emilie Helmerichs, teacher of piano and voice, has been kept busy at her music rooms, 2625 South 7th Street. Mrs. Helmerichs is up to the times, and many pupils testify to the excellent teaching they have received from her.

J. P. Grant, organist, pianist and teacher, is very successful in his work. He is a thoroughly capable teacher and deservedly popular. Mr. Grant is also accompanist of the Choral Symphony Society. His address is 411 S. 23rd St.

Charles Streeper, the popular solo cornetist, was engaged during the summer at Uhrig's Cave. Mr. Streeper is soloist at the Grand Opera House and gives instructions on his favorite instrument. Mr. Streeper is recognized as one of the finest artists in the country and has no superior as a teacher. He may be addressed in care of the Grand Opera House.

F. S. Saeger, the successful teacher of piano, organ and composition, receives pupils at his residence—2310 Cass Ave. Mr. Saeger is a composer of some note, many of his works having gained considerable popularity.

Fred Schillinger's new piece, "Love's Greetings," published by Kunkel Brothers, is a very beautiful and sparkling piano composition, and just the thing for teaching.

Percy Blanford Weston, concert tenor and vocal teacher, receives pupils at his address, 3539 Laclede Ave. Mr. Weston teaches with great success the Italian method, which he acquired in Italy. He has many high testimonials from leading English musicians.

Miss Mamie Nothhelfer, the popular teacher of piano, has been kept busy with her classes during the summer. Miss Nothhelfer is a pianist of special excellence, and fills many engagements. Her address is 1806 Oregon Ave.

Fritz Geib, the solo violinist, receives pupils at his address, 3531 Olive Street. Mr. Geib is soloist at the Grand Opera House, where he has made himself very popular and aroused much enthusiasm by his artistic playing.

O. F. Mohr, composer and teacher of piano, receives pupils at his residence, 615 South Fourth Street. Mr. Mohr does gratifying work with his pupils, developing them in the most thorough manner.

Miss Lillian Pike, pianist and teacher, has an enviable reputation for the thorough and progressive work she does with pupils. Miss Pike has had a splendid training under the best masters.

Ernest R. Kroeger has returned from an extended trip and has resumed teaching at his elegant and commodious music rooms, 3631 Olive Street. Mr. Kroeger, besides piano and organ, makes a specialty of harmony composition and counterpoint. Many of Mr. Kroeger's pupils are filling prominent positions.

Horace P. Dibble, the vocal teacher, has removed his studio from 3026 Locust Street to 616 N. Garrison Ave. Mr. Dibble gives special attention to preparation for church singing and is eminently qualified for his work.

Miss Annie Agmond Cone, pianist and teacher, receives pupils at her address, 3707 Finney Ave. Miss Cone has received a fine training for her profession and is well qualified to teach, being a post graduate of the Beethoven Conservatory.

Maurice Spyer, the violinist and teacher, spent the summer at the cool roof garden, where he conducted the orchestra. Mr. Spyer will resume his teaching of the violin and mandolin at his address, 3684 Finney Ave. Mr. Spyer is a thorough and progressive teacher.

Otto Anschuetz, the pianist and teacher, has been busy during the summer. His two marches, "My Regiment" and "Our Boys," are very popular with pupils.

Paul Mori, of 1428 S. 18th Street, spent a few weeks with his choir camp at St. Paul, Mo. Mr. Mori is organist of St. John's Episcopal church, and, besides filling positions at Forest Park Seminary and Strassberger Conservatory of Music, has private classes in piano, violin, organ and harmony. Mr. Mori is a most successful teacher.

Edward Schoenfeld, of 2732 Dayton St., teaches, composes and publishes guitar and mandolin music. Mr. Schoenfeld is one of the most able and popular teachers in the city.

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THE HARDEST PIANO PIECE.

The *Paris Figaro* recently interviewed some of the best-known pianists and teachers of the piano in Paris in order to obtain a final answer to the often-asked question: "Among all known musical compositions written for the piano, which is the most difficult of execution?" The attempt has not been very successful, and the palm of difficulty was not definitely awarded, but there was so much in the discussion that will probably be of interest to students of piano music that it has seemed worthy of review.

No fewer than sixteen compositions and groups of compositions are named by the French pianists as among those presenting the greatest technical difficulties to the performer. They are as follows: Beethoven's sonatas, opus 57 and 106; Bach's "Chromatic Fantasy and Fugue;" Brahms's "Variations on a Theme of Paganini;" Balackireff's "Islamey;" Chopin's "Balades," first, third and fourth, and the finale of his sonata in B flat minor; Liszt's "Etudes," and twelfth "Rhapsody;" Schumann's sonata in F sharp minor, and his "Etudes Symphoniques;" St. Saens's "Allegro Appassionata;" a sonata by Thalberg, and a sonata by Von Weber. Of these compositions, only four have more than one vote, and none has more than two. Only one composition has the undivided vote of its adherents. This is Balackireff's "Fantasie Orientale Russe." "Islamey," which both Louis Diemer and Francis Plante declare to be pre-eminently the most difficult to execute of all music yet written for the piano. Mme. Roger-Mielos and Marmontel, the oldest of the professors of the Paris Conservatoire, pronounce for Liszt's "Rhapsodie, No. 12," among others; Raval Pugno and Mme. Roger-Mielos name the Beethoven sonata in B flat, opus 106, and these two pianists are also agreed as to the extraordinary difficulty of Schumann's sonata in F sharp minor.

"Islamey," then, must be pronounced the winner in *Le Figaro's* competition. This composition is not yet very generally known among American pianists, says the *Rochester Democrat and Chronicle*. Of the three other more familiar works named as peculiarly difficult, American pianists generally will be inclined to rank the Beethoven sonata "für Hammerklavier," opus 106, as the severest test of virtuosity. The other Beethoven sonata that figures in the list of the sixteen most difficult compositions, opus 57, the familiar "Sonata Appassionata," is in the repertoire of about every professional pianist. Opus 106 is very seldom played in public. As practical proof of its difficulty it may be mentioned that Von

Bülow once publicly broke down in it while playing it from memory some years ago at Chickering Hall. The break-down was covered up, the audience being given to understand that something had gone wrong with the instrument. The tuner in attendance was sent on the stage with instructions to spend fifteen or twenty minutes in ostensibly putting the piano to rights, while Von Bülow, out of earshot of the audience, utilized the time thus gained by furiously practicing on an upright piano the passage that had baffled him. As for the difficulty of the Liszt "Rhapsodie," it may be remarked that this perfect pianist, than whom no composer ever knew better the capabilities and the limitations of technique, wrote always "for the hand," and presented no problems of execution out of the range of virtuosity. Classing one of his compositions as pre-eminent for technical difficulties is, therefore, rather the reverse of a compliment to this composer. The proverb in regard to those who ask questions that the wisest cannot answer may be not improperly borne in mind while considering problems of execution that the most skilled pianist cannot fully solve, presented in musical compositions intended to be played upon the piano by mortal hands.

SOUSA AT THE EXPOSITION.

Sousa's unrivaled band is stronger this year than ever, and he will bring with him to the Twelfth St. Louis Exposition a number of novelties which will more than gratify the crowds that he expects to play to. For the opening night he has prepared an exceptionally attractive programme. Arrangements have been made by the Exposition management whereby there will be no complaint this year of the curtailment of the recess between concerts. The first afternoon concert will terminate at 2:45 and the first evening concert at 7:45, so as to allow fifteen minutes for the specialty of the day and a full hour for promenading the aisles and naves between the concerts.

The competition for space has been unusually severe this year, and those who obtained the locations they wanted are making the best of their opportunities. The number of novelties in the exhibits and entertainments will insure its success, and in all probability a record-breaking attendance.

The following is a list of the special days at the Exposition for this season:

Sept. 4, Stockholders' Night; 5, Dixie Day, plantation music; 6, Sousa's Day; 7, St. Louis Day; 9, American Day; 10, Sons of Veterans' Day; 11, Scotch Day; 12, Wheelmen's Day; 13, Knights and Ladies of Honor; 14, Athletic Day; 16, Irish Day; 17, Gold or Silver Day; 18, Military Day; 19, Spanish Day; 20, Y. M. C. A. Day; 21, Labor Day; 23, German Day; 24, Catholic Young Men's National Union Day; 25, Manufacturers' Association; 26, Sousa's Surprises; 27, A. O. U. W. Day; 28, M. O. F. F. King Hotu Day; 30, Britons' Day; Oct. 1, Suburban Day; 2, Legion of Honor Day; 3, Salesmen's Day; 4, Sunday-school Day; 5, Directors' Day; 7, Retail Harness Manufacturers' Day; 8, Veiled Prophet's Day; 9, Knights of the Willow; 10, State and National Flower Day; 11, McGrew Guards' Day; 12, Bohemian Day; 15, Missouri Day; 16, French Day; 17, Request Music Day; 18, Branch Guards' Day; 19, Exhibitors' Day.

"Tannhäuser" was given nine times out of the fourteen performances of grand opera in Paris during the month of May, the receipts averaging 22,000 francs a night, 5,000 francs more than the average of the other operas, which were "Faust," "Sigurd," and "Samson and Delilah."

Another sketch book of Beethoven's, probably that for the year 1809, has been found by Herr Guido Peters of Berlin, among his father's papers. It contains the draft for the concerto in E flat and the Choral Fantasie, and a sketch for a patriotic song, which he never finished.

CITY NOTES.

Frank Gecks, Jr., the popular violinist and teacher, receives pupils at his address, 2212 Hickory Street. Mr. Gecks is known throughout the country as an artist of high rank. He has done much excellent work in St. Louis, his efforts in successfully forming an orchestra of young players being very praiseworthy.

Miss Annie Vieths, the popular pianist and teacher, is to be commended for her many efforts made in the advancement of music in St. Louis. Miss Vieths assists Mrs. Strong-Stevenson in her classes. Her address is 4482 Lindell Ave.

Miss Tonie Lieber, the concert singer and teacher from Berlin, receives pupils at her vocal studio, 1049 N. Grand Ave., cor. Finney Ave. Miss Lieber has met with splendid success in St. Louis. She may be seen Mondays and Thursdays, afternoons from three to five o'clock.

Miss Julia B. Kroeger, teacher of pianoforte playing, has established an enviable reputation for the excellence and thoroughness of her work with pupils. Miss Kroeger is a bright and progressive woman and justly popular. Miss Kroeger's address is 915a Ware Ave.

Max Ballman, the vocal teacher, is kept busy from one end of the year to the other at his music rooms 104½ North Broadway. Mr. Ballman's success is well deserved.

Dr. J. W. Jackson, F. R. O., spent his vacation in England. Dr. Jackson has been very successful in his work here, teaching organ, piano, singing, harmony, etc., and filling the position of organist and choirmaster at St. George's church. Dr. Jackson is located at 4162 Westminster Place.

P. G. Anton, Jr., the violoncelloist, receives pupils at his address, 1520 Chouteau Ave. Mr. Anton is one of the best teachers in the west and has won a reputation throughout the country as a concert soloist.

Alfred G. Robyn, the popular composer, pianist and organist, is one of the busiest men in the profession. Pupils are fortunate in securing so talented a teacher.

Miss Katie Jochum spent a long vacation amidst the natural beauties of the far West. She has returned and resumed her classes at her address, 1905 Lami Street. Miss Jochum is a pianist and teacher of special excellence.

Miss Mande E. Gorin, the talented piano teacher, receives pupils at her address 4122 Cook Ave. Miss Gorin is meeting with splendid success.

M. A. Gilsinn, the organist, teacher and composer, receives pupils at his West End School of Music, 3854 Windsor Place. Mr. Gilsinn is well known throughout the country as a leading musician, and is doing excellent work in his profession.

Adolph Erick has located his vocal studio at 3524 Olive Street. Mr. Erick is a very successful vocal teacher, and has trained many professional singers.

Miss Marie Miller and Miss Laura Schafer, the well known pianists and teachers, finished a highly successful season. They have resumed their classes at their address, 3329 Pine Street. Misses Miller and Schafer are themselves teachers of the first rank, and give their pupils the most thorough training. Their recitals and duo playing are interesting features of their season's work.

James M. North, the well-known vocal teacher, continues his good work at his music rooms, 914½ Olive Street. Mr. North's reputation is widespread, and many of his pupils are successful singers and teachers.

Miss Minnie Sutter, pianist and teacher, receives pupils at her address, 2802 Franklin Ave. Miss Sutter is an experienced and most capable teacher, and a post-graduate of the Beethoven Conservatory.

ERLKÖNIG.

THE ERLKING.

FRANZ SCHUBERT.



ERLKÖNIG.

Wer reitet so spät durch Nacht und Wind ?
Es ist der Vater mit seinem Kind ;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

“ Mein Sohn, was birgst du so bang dein Gesicht ? ”
Siehst, Vater, du den Erlkönig nicht ?
Den Erlenkönig mit Kron' und Schweif ?
“ Mein Sohn, es ist ein Nebelstreif. ”

“ Du liebes kind, komm' geh mit mir !
Gar schöne Spiele spiel' ich mit dir ;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand. ”

Mein Vater, mein Vater, und hörst du nicht,
Was Erlenkönig mir leise verspricht ?
“ Sei ruhig, bleibe ruhig, mein Kind !
In dürren blättern sauselt der Wind. ”

“ Willst, feiner Knabe, du mit mir geh'n ?
Meine Tochter sollen dich warten schön ;
Meine Tochter führen den nächtlichen Reih'n,
Und wiegen und tanzen und singen dich ein. ”

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort ?
“ Mein Sohn, mein Sohn, ich seh' es genau :
Es scheinen die alten Weiden so grau. ”

“ Ich liebe dich, mich reizt deine schöne Gestalt ;
Und bist du nicht willig, so brauch ich Gewalt. ”
Mein Vater, mein Vater, jetzt fasst er mich an !
Erlkönig hat mir ein Leids gethan !—

Dem Vater grauset's, er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth ;
In seinen Armen das Kind war todt.

—GOETHE.

THE ERLKING.

Who rides there so late through the night dark and drear ?
The father it is, with his infant so dear ;
He holdeth the boy tightly clasped in his arm,
He holdeth him safely, he keepeth him warm.

“ My son, wherefore seekest thou thy face thus to hide ? ”
“ Look, father, the Erl-King is close by our side !
Dost see not the Erl-King, with crown and with train ? ”
“ My son, 'tis the mist rising over the plain. ”

“ Oh come, thou dear infant ! oh come thou with me !
Full many a game I will play there with thee ;
On my strand, lovely flowers their blossoms unfold,
My mother shall grace thee with garments of gold. ”

“ My father, my father, and dost thou not hear
The words that the Erl-King now breathes in mine ear ? ”
“ Be calm, dearest child, 'tis thy fancy deceives ;
'Tis the sad wind that sighs through the withering leaves. ”

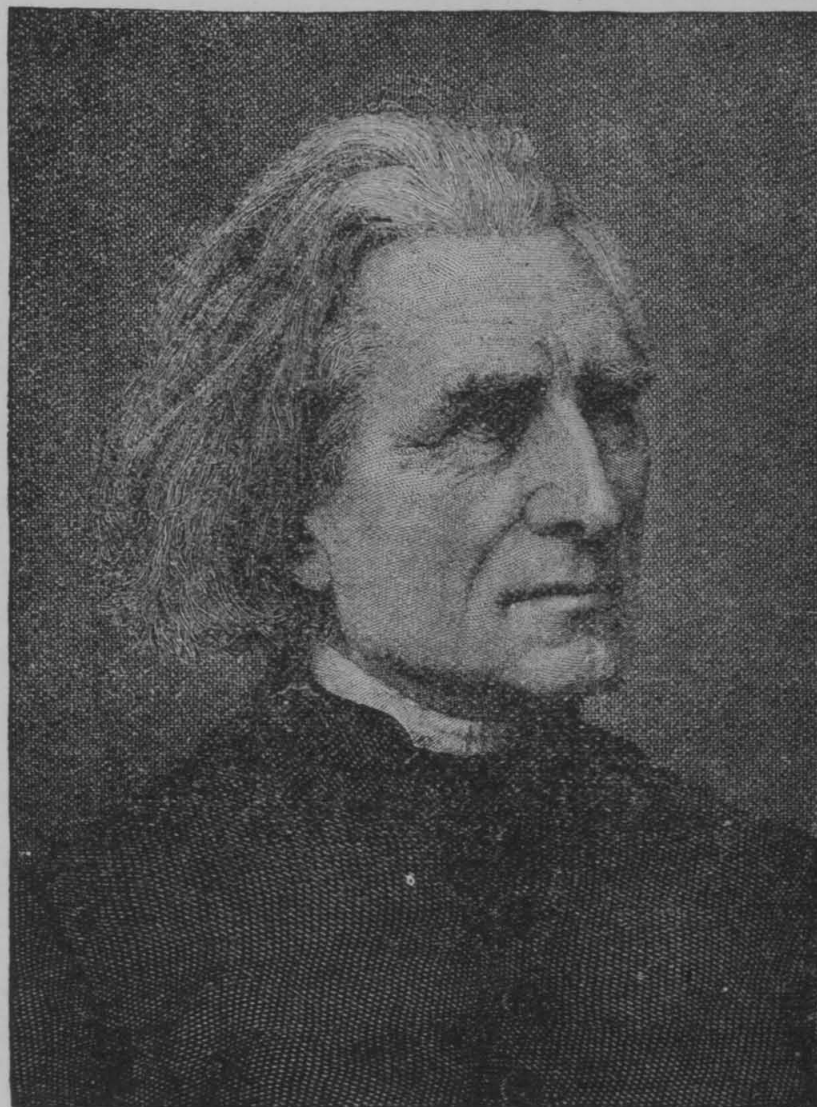
“ Wilt go, then, dear infant, wilt go with me there ?
My daughters shall tend thee with sisterly care ;
My daughters by night their glad festival keep,
They'll dance thee, and rock thee, and sing thee to sleep. ”

“ My father, my father, and dost thou not see,
How the Erl-King his daughters has brought here for me ? ”
“ My darling, my darling, I see it aright,
'Tis the aged gray willows deceiving thy sight. ”

“ I love thee, I'm charmed by thy beauty, dear boy !
And if thou'rt unwilling, then force I'll employ. ”
“ My father, my father, he seizes me fast,
Full sorely the Erl-King has hurt me at last. ”

The father now gallops, with terror half wild,
He grasps in his arms the poor shuddering child :
He reaches the court-yard with toil and with dread,—
The child in his arms finds he motionless, dead.

—GOETHE.



FRANZ LISZT.

ERLKING.

ERLKÖNIG.
Franz Schubert.

3

Edited by HANS von BÜLOW.

FRANZ LISZT,

Presto agitato $\text{♩} = 92$.

The musical score is arranged in five systems, each with a piano (p) and vocal (v) staff. The piano part is written in G major (one sharp) and 3/4 time. The tempo is marked 'Presto agitato' with a quarter note equal to 92 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f Drammatico.' and 'Cantabile.'.

System 1: Piano part begins with a triplet of eighth notes. The vocal part enters with a half note. The piano part has a 'f Drammatico.' marking.

System 2: The piano part continues with a triplet. The vocal part has a half note. The piano part has a 'simili.' marking.

System 3: The piano part continues with a triplet. The vocal part has a half note. The piano part has a 'Cantabile.' marking.

System 4: The piano part continues with a triplet. The vocal part has a half note. The piano part has a 'Cantabile.' marking.

System 5: The piano part continues with a triplet. The vocal part has a half note. The piano part has a 'Cantabile.' marking.

1602 - 8

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First system of musical notation, measures 1-3. Treble and bass staves with piano accompaniment. Bass line has "Led." markings.

Second system of musical notation, measures 4-6. Treble and bass staves. Measure 5 has "poco rf" marking. Bass line has "Led." markings.

Third system of musical notation, measures 7-9. Treble and bass staves. Measure 7 has "poco rf" marking, measure 9 has "cresc." marking. Bass line has "Led." markings.

Fourth system of musical notation, measures 10-12. Treble and bass staves. Measure 12 has "molto energico." marking. Bass line has "Led." markings.

Fifth system of musical notation, measures 13-15. Treble and bass staves. Measure 13 has "ff" marking, measure 15 has "pp" marking. Bass line has "Led." markings.

Sixth system of musical notation, measures 16-18. Treble and bass staves. Measure 16 has "sotto voce ma marcato." marking. Measure 18 has "l.h." marking. Bass line has "Led." markings.

cresc. *f* *p* *sempre*

* *Red.* *Red.* * *Red.* *Red.*

marcato il. canto.

* *Red.* *Red.* * *Red.* *Red.*

mf

* *Red.* *Red.* * *Red.* *Red.*

* *Red.* *Red.* * *Red.* *Red.*

pp *tranquillo.*

* *Red.* *Red.* * *Red.* *Red.*

dim. *rit.*

* *Red.* *Red.* * *Red.* *Red.*

ossia, original version for very large hands.

dolcissimo.

ppp misterioso. *espress.*

precipitato. *8*

ossia.
original version.

f

First system of musical notation, measures 1-4. The system consists of a grand staff with a treble and bass clef. The music is in 3/4 time. Measures 1 and 2 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Measures 3 and 4 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There are dynamic markings 'p' and 'f' and a 'rit.' marking.

Second system of musical notation, measures 5-8. The system consists of a grand staff with a treble and bass clef. The music is in 3/4 time. Measures 5 and 6 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Measures 7 and 8 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There is a 'dim.' marking.

Third system of musical notation, measures 9-12. The system consists of a grand staff with a treble and bass clef. The music is in 3/4 time. Measures 9 and 10 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Measures 11 and 12 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There is a 'rit.' marking.

Fourth system of musical notation, measures 13-16. The system consists of a grand staff with a treble and bass clef. The music is in 3/4 time. Measures 13 and 14 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Measures 15 and 16 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There is a 'meno mosso. Un peu plus anime leggero amorosamente. grazioso.' marking.

Fifth system of musical notation, measures 17-20. The system consists of a grand staff with a treble and bass clef. The music is in 3/4 time. Measures 17 and 18 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Measures 19 and 20 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There is an 'ossia.' marking.

Sixth system of musical notation, measures 21-24. The system consists of a grand staff with a treble and bass clef. The music is in 3/4 time. Measures 21 and 22 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Measures 23 and 24 contain eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There is an 'Original version' marking.




First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is marked with "Led." and asterisks. The treble line has a "7" above it. The system concludes with a "f" dynamic marking.



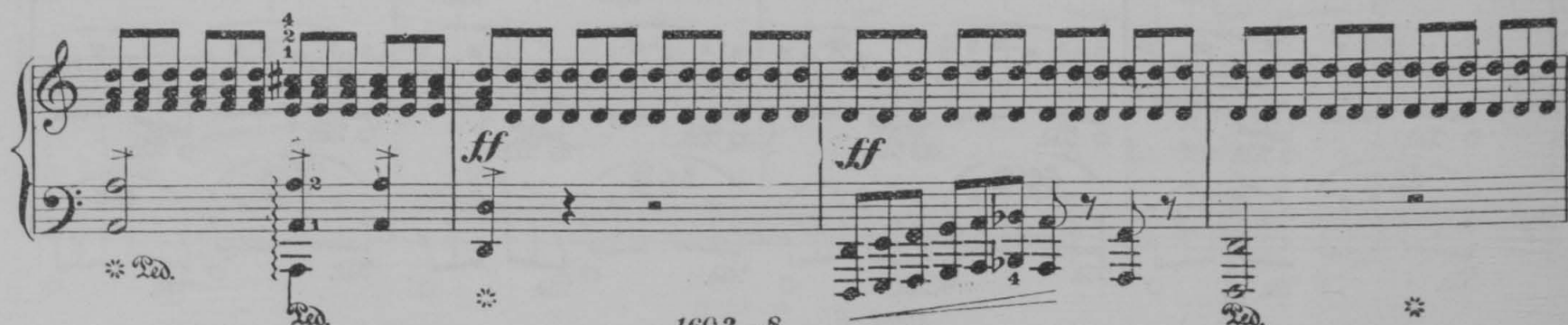
Second system of musical notation. The bass line includes a "tremante. rfz" marking. The system concludes with a "dim." marking and a "Led." marking.



Third system of musical notation. The bass line includes a "Led." marking. The system concludes with a "Led." marking.



Fourth system of musical notation. The bass line includes a "Led." marking. The system concludes with a "Led." marking.



Fifth system of musical notation. The bass line includes a "Led." marking. The system concludes with a "Led." marking.

p *molto appassionato.* *riten.* *pp* *ossia, original version.*

cresc. subito.

ff *largamente.* *rit.* *precipitato.* *a tempo.*

ossia original version.

poco rit.

il piu presto possibile

fff sempre tumultuoso.

poco rit.

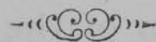
Recitativ *Andante.*

pp *ad lib. r. h.* *f* *ff*

Köhler's Very First Studies,

Revised and Edited by

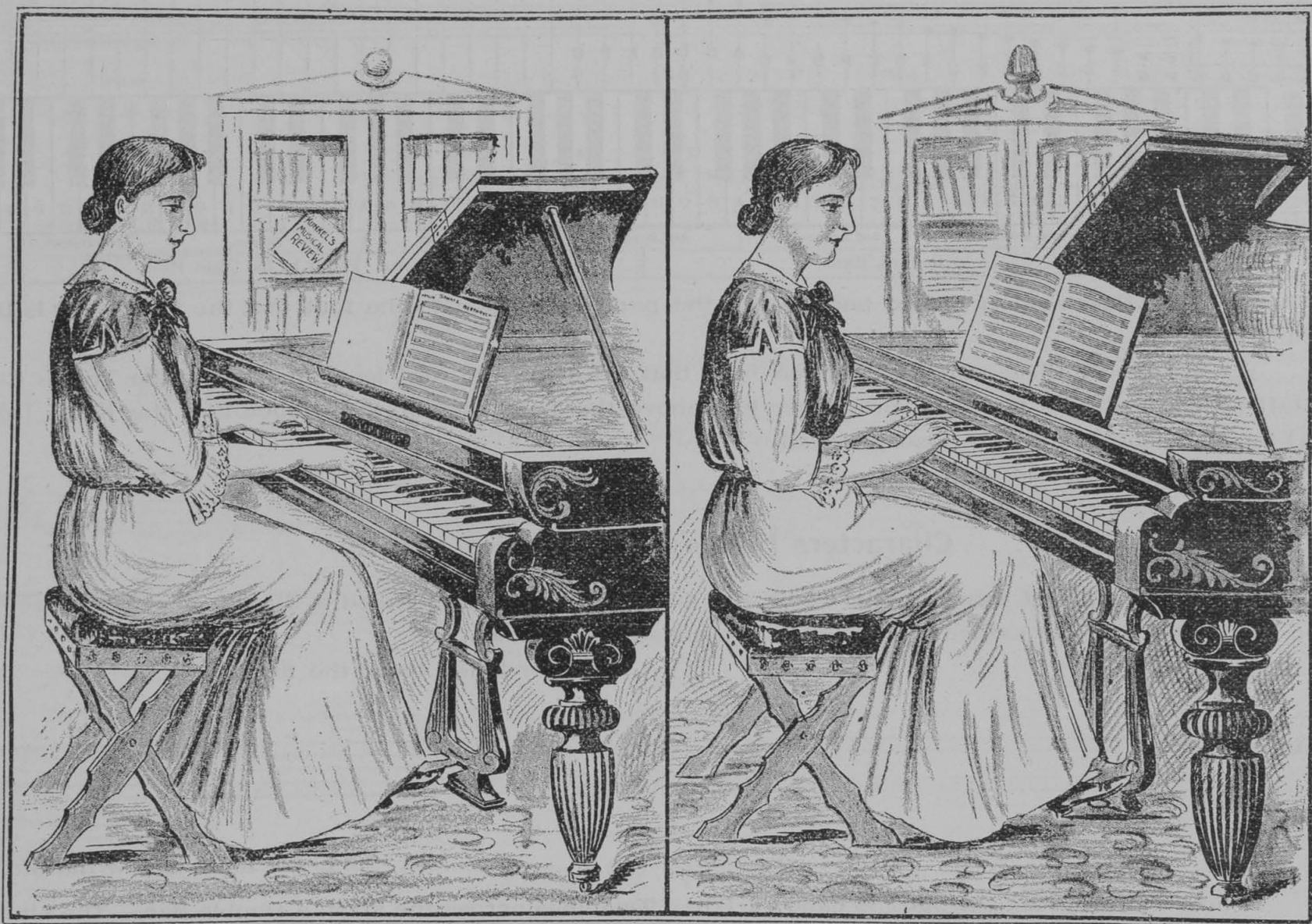
CARL SIDUS.



The Position at the Piano.

No. I.

No. II.



Correct Position.

Faulty Position.

The body should be straight, with no curve of the spine.

The head should be held erectly when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers.

The elbows should be held close to the body, never outward, even when the hands move to the extreme limits of the keyboard.

The forearms should be held level.

The wrists should be curved inwards, "facing" each other, and should always be held loosely. In certain positions they may be elevated a little.

The feet should be placed squarely upon the floor, except when using the pedals.

Avoid sitting too close to the pianoforte. The arms should be held as in No. I.

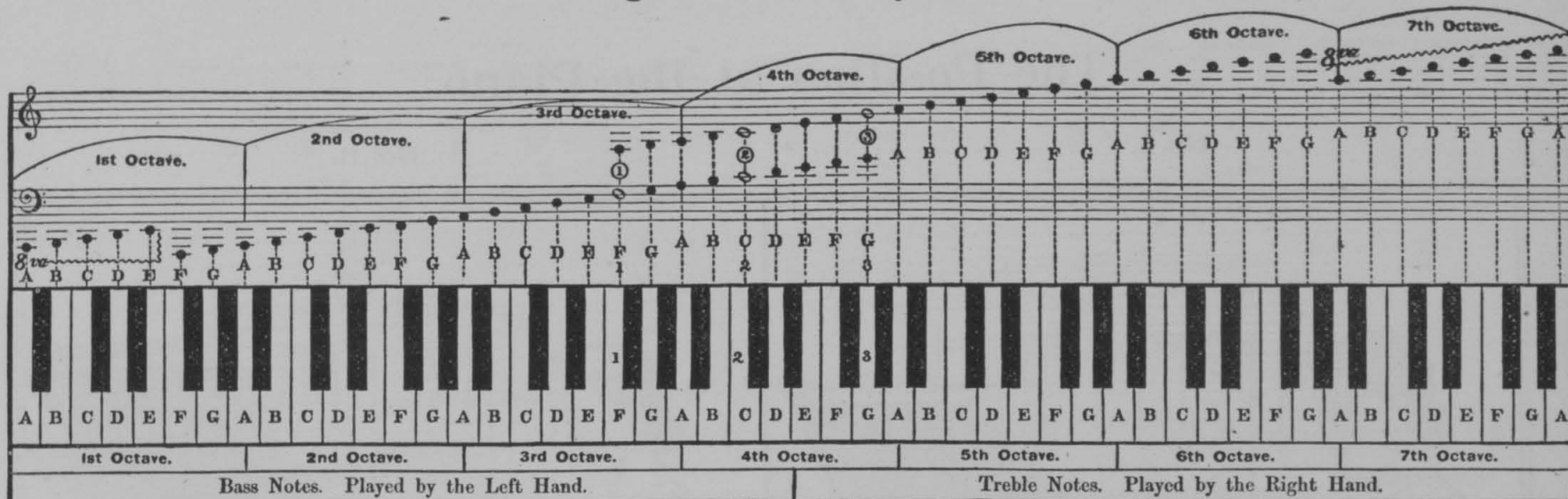
The Keyboard.

The Keyboard generally used in pianos has a range of seven and one-quarter octaves.

The first seven letters of the alphabet—A, B, C, D, E, F, G—are used for the names of notes. These are repeated in the same order, again and again, each letter belonging to a specially located key.

The letters A, B, C, D, E, F, G represent the white keys on the Keyboard; the black keys are modifications of these, “sharps” and “flats.” See diagram.

Diagram of the Keyboard.



① The whole note is placed here to call the pupil's attention to the fact that the fourth line is the Bass Clef line.

② Middle C. The pupil will notice here that the C on the first leger line below the Treble Clef Staff is identical with C on the first leger line above the Bass Clef Staff. Notice that the notes from ① to ③ in both Staves are also identical.

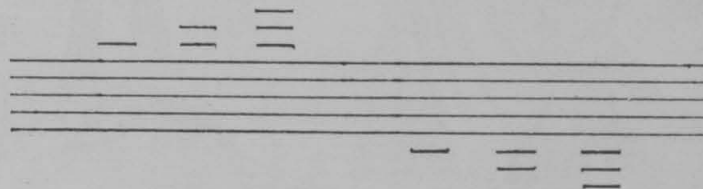
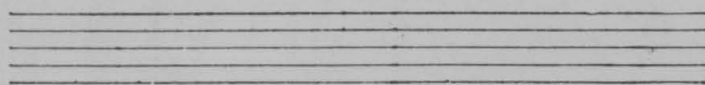
③ The Treble Clef line.

Characters Employed in Studies 1 to 16.

The five lines and spaces upon which the notes are written are called a Staff. Short lines above or below the staff, to extend its compass, are called Leger Lines.

Leger Lines above the Staff.

Staff:



Leger Lines below the Staff.

A line drawn across the staff is called a Bar. Two lines across the staff, a Double Bar. The single bar is used to divide the staff into measures; and the double bar to indicate the close of a part or piece.

Bar.

Bar.

Double Bar.



Measure.

Measure.

The Treble or G Clef represents notes for the



locates the Clef line. The Brace unites two staves; the upper staff represents notes for the right hand, while the lower staff

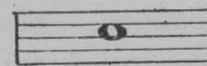
represents the notes for the left hand.

The letter C after the Clef in No. 1 signifies that four quarter notes, or their equivalent, are contained in each measure.

The Arrow \searrow indicates that a note or chord so marked must be struck from the wrist.

The value of the notes employed in No. 1 is that of whole notes. equal to two half notes, or four quarter notes, or eight eighth notes, or notes. A whole note has an open head without a stem.

Whole note.



A whole note is sixteen sixteenth

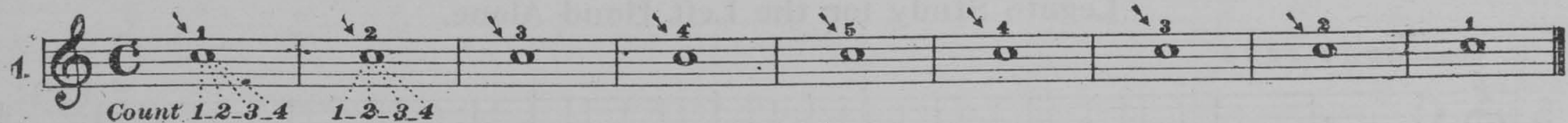
5

Names of the notes employed in Nos. 1 to 16:



Wrist Attack.

Wrist Study for the Right Hand Alone.



All notes in this study must be struck from the wrist; its object is to acquire a wrist attack. Observe that all notes are marked with the arrow \swarrow , signifying that they must be struck from the wrist.

Wrist Study for the Left Hand Alone.



When the left and right hands can play their respective studies thoroughly, practice No. 3, using both hands together.

Wrist Study Using Both Hands Together.



The notes of this study move in unison. Unison means that the notes of the right hand and the notes of the left hand move in octaves, the former being pitched an octave higher than the latter. No matter how many octaves apart these notes be played, they will still be in unison.

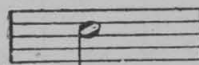
Legato Touch.

Study No. 4 is for the purpose of acquiring a legato touch. By legato is meant the keeping down of a key during the full time value of the note and until the following note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot, the rear one is lifted, not before. Legato playing is accomplished in precisely the same manner.

As indicated by the Arrow \swarrow the first note of the exercise is to be struck from the wrist. Having thus obtained the start, the other notes must be played legato.

The notes employed in this study are half notes. In after the first note C has been played, not to release the key C. Proceed with the balance of the notes in the study in a like manner.

Half note.



A half note has an open head, drawn the practice of this study be careful, the key C until the next key D has

Practice very slowly and count aloud—one, two, to the first half note, and three, four, to the second half note of the measure. The pupil is to count aloud until he has thoroughly impressed the rhythm upon his mind, when loud counting may be dispensed with. The pupil must proceed in like manner with all the studies that follow. Practice *piano*; forcing the tone will only tend to develop bad habits, such as playing with a stiff wrist, and punching the keys.

Legato Study for the Right Hand Alone.

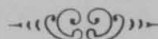


Legato Study for the Left Hand Alone.



When the right and left hands can play Nos. 4 and 5 fluently, preserving a beautiful legato, practice No. 6, employing both hands together.

Legato Study for Both Hands Together.



Celebrated Five Fingers Exercise.

The two dots :|| to the left of the double bar signify that the part is to be repeated.

In connecting the D of the eighth measure with the C of the first measure in the repetition, the C is to be connected with the D legato. The Arrow \swarrow indicating the wrist stroke, applies to C, which is to be so struck only at the start.

Nº 7 A. *Right hand alone.* 

Nº 7 B. *Left hand alone.* 

Nº 7 C. *Slow.* 

Nº 7 D. *As fast again.* 

THE START.

Moderato, means moderately fast.

The Metronome indication, half note 60 ($\text{♩} - 60$) signifies that 60 half notes are to be played in the time of one minute. At first practice the hands separately and very slowly.

When the pupil can play the study with ease in the time the Metronome mark demands, observing the attack and the proper legato, the next study is to be taken up.

Moderato. $\text{♩} - 60$.

8.

Count 1-2-3-4 1-2-3-4

Teacher. right hand.

left hand.

UNDER WAY.

This study introduces the half rest in the last measure of the line. The half rest is equivalent to the value of a half note. It signifies a silence of two quarters, *i. e.* the third and fourth quarters of the measure.

It may be here explained that a whole rest resembles the half rest very much, the difference being that the whole rest hangs from the fourth line, while the half rest is placed on top of the third line.

Half rest. Whole rest.



Do not forget that the hands are to be practiced separately in the beginning. Do not attempt to play with both hands until each knows its part thoroughly. This remark applies to all other studies in this book.

Moderato $\text{♩} - 60$.

9.

Count 1-2-3-4 1-2-3-4


Teacher. r. h.


l. h.

MAMMA WILL LISTEN.

Tempo di Valse, means in Waltz time.

This study introduces the quarter note and the quarter rest. A quarter note is a note that has a black head with a stem attached. A quarter rest signifies that silence must prevail during the time of a quarter note.

Quarter note, 

Quarter rest, 

In this study $\frac{3}{4}$ three quarters are counted, as each measure contains three quarter notes or their equivalent. By equivalent is meant such notes or rests as equal three quarter notes.

Tempo di Valse. ♩ - 138.

10.



STILL MERRIER.

Moderato. ♩ - 120.

11.



CONTRARY.

In this study the notes of the right hand move in an opposite direction to those of the left hand. This is termed contrary motion. When both hands move in the same direction, it is termed parallel motion.

Moderato. ♩ - 120.

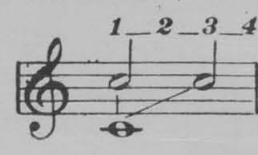
12.



TWO AGAINST ONE.

In this study two notes against one are introduced, two half notes in one hand against one whole note in the other hand. The pupil will observe that in the first measure the first half note in the right hand is struck simultaneously with the whole note in the left hand, on the first count. Counting four quarters to a measure, the whole note in the base is held down during the entire count of four quarters; in the treble, the first half note is held down during the count of one and two, and the second half note is held down during the count of three and four.

Example:



13. Moderato. ♩ - 120.

MERRY COMPANIONS.

14. Moderato. ♩ - 120.

FOUR AGAINST ONE.

In this study quarter notes are introduced against whole and half notes. Counting four to a measure, we here play one quarter note to each count.

Example:



15. Moderato. ♩ - 120.

GRANDPA'S MARCH.

Tempo di Marcia means in March time.

Tempo di marcia. ♩ = 100.

16.

AGREEABLE CONVERSATION.

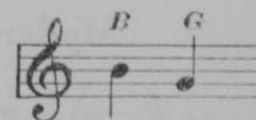
Allegretto means rather fast, somewhat playfully.

Allegretto. ♩ = 100.

17.

SEE SAW.

This study introduces the note B on the third line, and the clef note G on the second line.



Allegretto. ♩ = 100.

18.

SOMEWHAT PUZZLING.

This study introduces the note on the second space below the staff. It is called B.



It also introduces the tie.



A line running from one note to another on the

same degree of the staff is termed a tie. See fourth measure. The tie signifies that the second note is not to be struck again; the finger is to remain on the key during the time value of both notes, which equals three quarters, the half note being two quarters and the quarter note making the third quarter. The quarter rest, which represents the fourth quarter, completes the measure. At the end of the third quarter in the fourth measure of the left hand, lift the hand gently during the silence of the quarter rest and prepare it to strike the C in the next measure. The striking of the note E with the right hand (finger stroke), and the note C with the left hand (wrist stroke), must be natural, easy and simultaneous. No hesitation of either hand must be permitted.

Moderato. ♩ - 120.

19.

THE RIGHT HAND ON A FROLIC.

This study introduces the eighth note.



When written singly the eighth note has a

hook attached to the stem. In groups of more than one they are also written connectedly, thus



or thus



Eight eighth notes are equal to one whole note, four eighth notes to one half note, and two eighth notes to one quarter note.

Allegretto. ♩ - 100.

20.

THE LEFT HAND FOLLOWS SUIT.

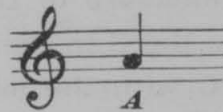
Allegretto. $\text{♩} = 100$.

21.

Musical score for exercise 21, 'THE LEFT HAND FOLLOWS SUIT.' The piece is in C major, 2/4 time, marked Allegretto with a tempo of 100 beats per minute. It consists of two staves. The right hand plays a melody of eighth notes, starting on C4 and ascending to G4. The left hand plays a bass line of eighth notes, starting on C3 and ascending to G3. The piece ends with a double bar line.

SONG OF THE ROSE.

This study introduces A on the second space in the treble clef.



Moderato. $\text{♩} = 120$.

22.

Musical score for exercise 22, 'SONG OF THE ROSE.' The piece is in C major, 2/4 time, marked Moderato with a tempo of 120 beats per minute. It consists of two staves. The right hand plays a melody of eighth notes, starting on C4 and ascending to G4. The left hand plays a bass line of eighth notes, starting on C3 and ascending to G3. The piece ends with a double bar line.

FIRST OF MAY.

This study introduces the note A on the first ledger line above the staff in the treble clef. Notice the change of fingering at (A).



Allegretto. $\text{♩} = 100$.

23.

Musical score for exercise 23, 'FIRST OF MAY.' The piece is in C major, 2/4 time, marked Allegretto with a tempo of 100 beats per minute. It consists of two staves. The right hand plays a melody of eighth notes, starting on C4 and ascending to G4. The left hand plays a bass line of eighth notes, starting on C3 and ascending to G3. The piece ends with a double bar line. There are circled 'A's in the left hand part, indicating the note A on the first ledger line above the staff.

HAPPY YOUTH.

13

The slur [or] indicates that notes so marked must be connected very smoothly.

Moderato. $\text{♩} = 100.$

24.

SPRING MORNING.

This study introduces the eighth rest,

Heed carefully the phrasing as indicated. Raise the hand during the eighth rest and prepare to strike the note following from the wrist.

Moderato. $\text{♩} = 144.$

25.

IN THE MILL.

This study introduces the bass clef. The left hand will therefore require special attention. The pupil will observe that the notes allotted to the left hand in the preceding studies are now taken up by the right hand. The notes for the left hand in studies No. 26, 27 and 28 are See diagram for their location on the keyboard.

Moderato. $\text{♩} = 144.$

26.

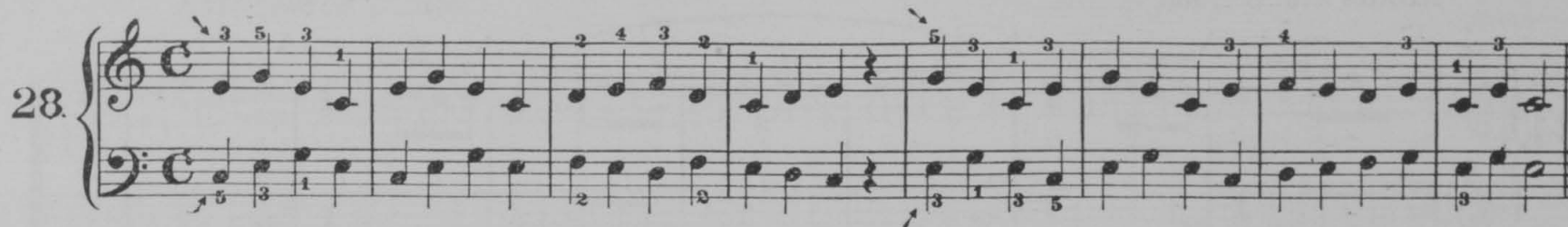
CHILDREN GOING TO SCHOOL.

Moderato. $\text{♩} = 144.$

27.

CHILDREN COMING FROM SCHOOL.

Moderato. ♩ - 144.



MAMMA'S FAVORITE.

This study introduces the following characters: The Dot (·) the Sharp (#) the Natural (♮) the Flat (♭) the 1. || 2. and additional new notes in the treble clef.

The Dot. A dot placed after a note (♩·) increases the note one half its value; this makes the dotted half note equal to three quarter notes. The half note itself is equal to two quarter notes, while the dot adds one half of its value, which is one quarter note, making the total value three quarter notes. Hence, a (♩·) dotted half note equals three quarter notes (♩ ♩ ♩), a (♩·) dotted quarter note equals three eighth notes (♩ ♩ ♩), a (♩·) dotted eighth note equals three sixteenth notes (♩ ♩ ♩), etc.

The Sharp. The character (#) found in the fourteenth measure is called a sharp. A sharp raises the note before which it is placed a half tone, hence here the black key above it is struck.

The Natural. The character (♮) in the sixteenth measure is called a natural. It signifies that the note F is restored to its original position, hence instead of striking the black key above F, strike F.

The Flat. The character (♭) in the fifth and seventh from the last measure is a flat; it lowers the note before which it is placed a half tone, hence here the black keys below B, A and E are struck. The effect of a (♭) flat is the opposite to that of a sharp. When a #, ♮ or ♭ are introduced in the middle of a piece, as in this study, they are called accidentals. The sharp as signature will be explained in the next study.

1. || 2. signifies that after the part has been repeated and the measure 1. (first time) has been reached, measures fifteen and sixteen are to be omitted and the measures marked 2. (second time) to be played instead. These close the part.

The new notes in this study are the B and C above the staff, and the G below the staff, in the treble clef, and the notes A, B, C, D and E above the staff in the bass clef.



Observe that the treble clef is introduced in the fourth from the last measure for the left hand. The left hand must therefore play the notes from here to the close of the study in the treble clef.

Tempo di Valse. ♩ - 80.



THE SPRING IS HERE.

All the studies given heretofore have been written in the tonality of C major. This study is written in the tonality of G major. G major has as signature one sharp (\sharp), which is found directly after the clefs on the F line. The sharp (\sharp) thus added signifies that wherever an F occurs in the piece, as in the third, seventh, eighth and fifteenth measures, it is to be played sharp, that is a half tone higher.

The sharp (\sharp) introduced in the seventh measure before the C is an accidental.

An accidental effects only the note in the measure in which it appears. If the same note, C, were to appear in the following measure, the white key would be struck.

Moderato. $\text{♩} = 100.$

30.

THE LITTLE TROUBADOUR.

The tonality of this piece is F major. F major has as signature one flat, which is found after the treble clef on the third line, and after the bass clef on the second line. All B's consequently must be struck a half tone lower than B, that is, on the black key below the B.

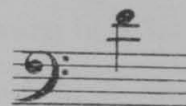
Moderato. $\text{♩} = 100.$

31. *p*

Handwritten musical score for 'The Little Troubadour'. It consists of two systems of piano accompaniment. The first system is marked '31.' and 'p' (piano). It features a treble and bass staff in F major (one flat). The tempo is 'Moderato' with a quarter note equal to 100 beats per minute. The notation includes various fingerings (1-5) and slurs. The second system continues the piece with similar notation and fingerings.

JULIA'S FAVORITE WALTZ.

This piece introduces the F above the second ledger line in the bass clef.



Tempo di Valse. $\text{♩} = 100.$

32. *p*

Handwritten musical score for 'Julia's Favorite Waltz'. It consists of three systems of piano accompaniment. The first system is marked '32.' and 'p' (piano). It features a treble and bass staff in F major (one flat). The tempo is 'Tempo di Valse' with a quarter note equal to 100 beats per minute. The notation includes various fingerings (1-5) and slurs. The second and third systems continue the piece with similar notation and fingerings.

GOING TO THE PICNIC.

17

The time of this piece is $\frac{6}{8}$ six eighths. Hence six eighths, or their equivalent, will be found in each measure.

Allegretto. $\text{♩} = 104.$

33.

Musical score for 'Going to the Picnic' in 6/8 time. The piece consists of two systems of music, each with a treble and bass staff. The first system contains 8 measures, and the second system contains 8 measures. The music features a mix of eighth and sixteenth notes, with many measures containing rests. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#).

THE ECHO.

The pupil will notice that the first measure of this piece is to be played *forte*, while the second, which is the echo of the first, is to be played *piano*. When the *forte* and *piano* are carefully observed the effect produced is most charming.

Moderato. $\text{♩} = 100.$ *echo.*

34.

Musical score for 'The Echo' in common time (C). The piece consists of four systems of music, each with a treble and bass staff. The first system contains 4 measures, and the subsequent three systems each contain 8 measures. The music features a mix of quarter, eighth, and sixteenth notes, with many measures containing rests. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#). Dynamics *f* (forte) and *p* (piano) are marked to indicate the 'echo' effect. The word 'echo.' is written above the first measure of the second system.

CHARLIE'S FAVORITE WALTZ.

Heed, carefully, the dotted quarter melody notes found in many measures. At first, the pupil will do well to count 1, 2 and 3 until the time has been fully impressed upon the mind.

Tempo di Valse. $\text{♩} = 80$.

35. *Count 1 2 3* *p*

DANCING AT THE FAIR.

19

This piece introduces the note E below the third leger line in the treble clef.
The tonality of this piece is A minor.



Allegretto. $\text{♩} = 100.$

36.

A musical score for 'Dancing at the Fair' in A minor, 2/4 time. It consists of two systems of piano accompaniment. The first system has two staves, and the second system also has two staves. The music features a mix of eighth and sixteenth notes, with some triplets. Fingering numbers (1-5) are indicated throughout. A small 'A' is written below the first staff of the first system.

THE SHEPHERD BOY.

Moderato. $\text{♩} = 100.$

37.

A musical score for 'The Shepherd Boy' in A minor, 2/4 time. It consists of two systems of piano accompaniment. The first system has two staves, and the second system also has two staves. The music features a mix of eighth and sixteenth notes, with some triplets. Fingering numbers (1-5) are indicated throughout.

THE YOUNG HARPIST.

Be careful to strike from the wrist, as marked, the first note of each group. While one hand is engaged in playing, the other must prepare to strike.

Allegretto. $\text{♩} = 104$.

38.

The musical score is written for a single instrument, likely a harp, in 6/8 time. It begins with a tempo marking of 'Allegretto' and a metronome indication of 104 beats per minute. The score is numbered 38. It consists of six systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by groups of notes, often beamed together, with specific fingerings (1-5) indicated above or below. The first note of each group is marked with an upward-pointing arrow, indicating it should be struck from the wrist. The key signature has one sharp (F#). The score concludes with a double bar line and a repeat sign. The word 'simili.' appears in the fourth measure of the first system.

THE LITTLE SOLDIER.

Heed carefully the phrasing, observing the lifting of the hands at the rests and the striking of the notes from the wrist.

This piece introduces the D, E, F and G above the staff in the treble clef.

Allegro. $\text{♩} = 104.$

39. *p*

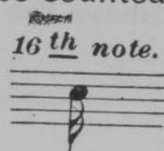
The first system shows a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment of eighth notes. Fingerings are indicated by numbers 1-5. The second system continues the melody with some sixteenth notes and rests. The third system features more complex phrasing with sixteenth notes and rests, and a change in the bass line.

CHILDREN AT PLAY.

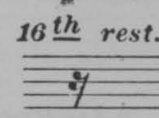
This piece offers excellent practice in phrasing and style. Observe carefully the rests, lifting the hands in time; also heed the wrist attack of the notes following.

The pupil will notice that $\frac{4}{8}$ four eighths are to be counted. Each measure will therefore contain $\frac{4}{8}$ four eighths or their equivalent.

This piece also introduces the sixteenth note



and the sixteenth rest.



A sixteenth note appearing alone has two hooks. When two or three sixteenth notes appear in a group, they are usually written connectedly, thus:



(A) Here the sharp of B is not a black key but the white key C, as it is next half tone higher.

(B) Observe the change of clefs—from here until the end of the piece the notes are to be read in the bass clef.

Allegretto. $\text{♩} = 96$.

40.

simili.

1609 - 17

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano introduction and a main melody. The piano introduction is in 2/4 time, with the right hand playing a sequence of eighth and sixteenth notes and the left hand playing a simple bass line. The main melody is in 4/4 time, with the right hand playing a sequence of eighth and sixteenth notes and the left hand playing a simple bass line. The score includes fingerings, slurs, and a key signature of one flat (B-flat).

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a prominent bass line with eighth and sixteenth notes, and chords in the right hand. The voice part has a melody with various ornaments and fingerings indicated by numbers and arrows. The score ends with a double bar line.

ON PARADE.

MARCH.

3

OTTO ANSCHÜTZ.

Tempo di Marcia. $\text{♩} = 112$.

The musical score is written for piano accompaniment in 4/4 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic, followed by a fortissimo (*sf*) section, and ends with a mezzo-forte (*mf*) section. The second and third systems feature 'ten.' markings, likely indicating tenor clef or a specific performance instruction. The fourth system includes fortissimo (*sf*), fortississimo (*sff*), and mezzo-forte (*mf*) dynamics. The score concludes with a first ending (1.) and a second ending (2.). Pedal markings (Ped.) and asterisks (*) are used throughout the piece.

1613 - 3

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First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Bass staff has a 4-measure rest followed by a 5-measure rest. A *mf* dynamic is marked in the treble staff. The system concludes with a *f* dynamic. Fingerings 4 and 5 are indicated in the bass staff. A *ten.* (tension) marking is present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a *p* (piano) dynamic. Bass staff has a 4-measure rest followed by a 5-measure rest. The system concludes with a *f* dynamic. Fingerings 4 and 5 are indicated in the bass staff. A *ten.* (tension) marking is present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a *f* dynamic. Bass staff has a 4-measure rest followed by a 5-measure rest. The system concludes with a *f* dynamic. Fingerings 4 and 5 are indicated in the bass staff. A *ten.* (tension) marking is present below the bass staff. The system ends with a *Fine.* marking and two endings (1. and 2.).

TRIO.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *f* dynamic, followed by a *p* dynamic. Bass staff has a 4-measure rest followed by a 5-measure rest. The system concludes with a *f* dynamic. Fingerings 4 and 5 are indicated in the bass staff. A *ten.* (tension) marking is present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *cresc.* (crescendo) dynamic. Bass staff has a 4-measure rest followed by a 5-measure rest. The system concludes with a *f* dynamic. Fingerings 4 and 5 are indicated in the bass staff. A *ten.* (tension) marking is present below the bass staff.

First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *cresc.* and *ten.*. There are repeat signs with first and second endings indicated by a double bar line and a repeat sign.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *f* and *p*. There are repeat signs with first and second endings indicated by a double bar line and a repeat sign.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *ten.*. There are repeat signs with first and second endings indicated by a double bar line and a repeat sign.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *ten.*. There are repeat signs with first and second endings indicated by a double bar line and a repeat sign.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *f* and *sf*. There are repeat signs with first and second endings indicated by a double bar line and a repeat sign.

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Handsome Henry Marteau, the violinist, has been drafted into the French army, and for the nonce will have to hang up his bow and shoulder a musket. He is not afraid of the hard work in military service, but fears that the stiffening of fingers will impair his artistic technique when he is released to resume his chosen occupation.

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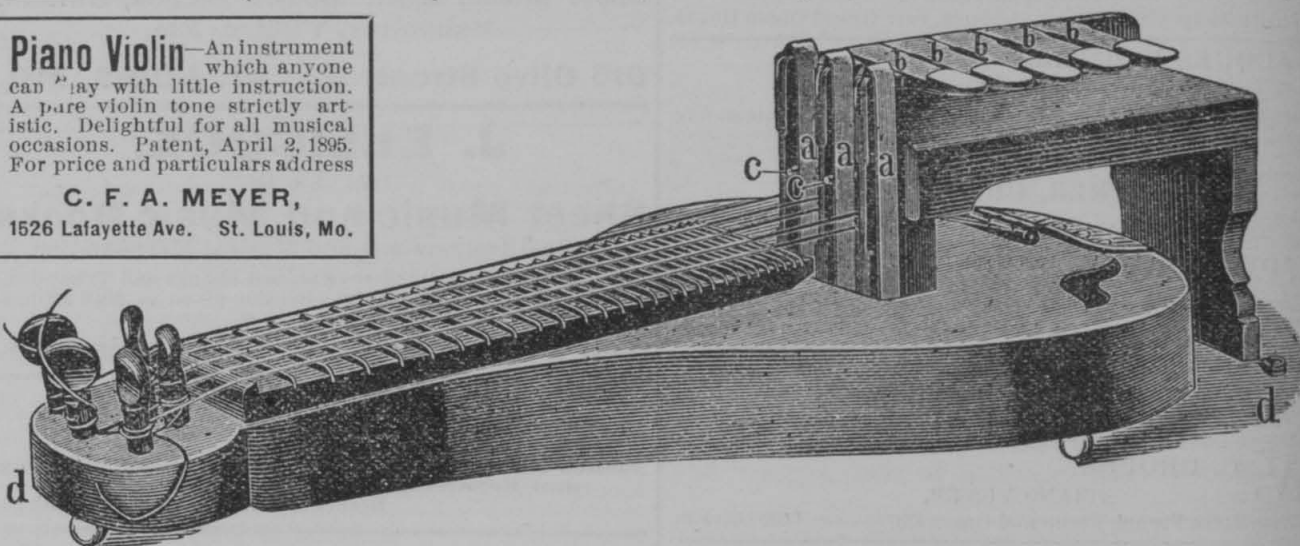
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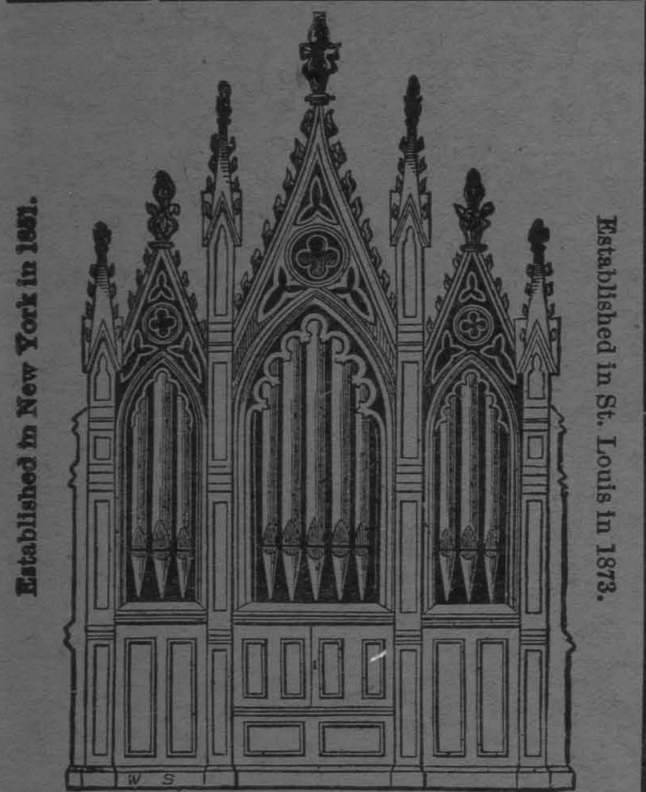
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